

Trudy Ellen Golley

Paperplaster Moulds and Unconventional Clay Techniques

Is the prospect of making plaster moulds so overwhelming that it prohibits you from using plaster moulds at all? Are you afraid of plaster moulds? One might well ask these questions of the studio based ceramic artist.

In the early days of my studio practice I struggled with large moulds that I was hardly able to lift empty let alone filled to the brim with casting slip. I filled my shoes with liquid plaster on several occasions when cottles didn't hold. In avoidance, I found ways and means of making the objects I wanted without having to resort to mouldmaking technology, even though I knew that the moulds, once made, would prove very liberating. Plaster moulds were not my 'friends' until I began using paperplaster.

In 1994, I was invited to participate in the International Artist in Residence program at Red Deer College, Red Deer, Alberta. I had read the article by Rosette Gault in *Ceramics Monthly* (July, 1993) about a revolutionary new process she was calling paperclay and went to the residency with the intention of exploring ideas, materials and methods that were new to my practice. As I began my own experimentation I tried a variety of different materials for the addition of paper fibre to the clay. I tried mulched up newspapers, shredded photocopier paper, toilet paper as well as dry cellulose insulation. The cellulose insulation at that point seemed to be the most direct method and suited my purposes eminently.

One of my co-residents asked about the cellulose fibre I was using and wondered whether it might not work as an additive to her plaster. It seemed a good question. Would the cellulose fibre lend the same properties to the plaster that it lent to clay? Would

it make the plaster stronger without disturbing its properties of absorbency? We used some of the dry cellulose fibre, mixed it into the plaster batch and smeared it onto the clay model. It worked beautifully. The mould was both light and durable. Since then I have been working with this paperplaster to make almost all of my slipcasting and pressmoulding moulds.

The advantage, for me, of making paperplaster moulds has been that I can make large moulds very quickly and directly. I tend to be impatient when I have an idea and want to be able to implement it as soon as possible. Conventional plaster moulds may take a week or more to dry completely but working with the paperplaster enables me to make a large mould one day and use it the next.

Trudy Golley



Trudy Golley *Karyatid*
1999, mid-range stoneware
fired in oxidation, high
barium/copper glaze. 58.0 x
17.0 x 14.0 cm

Trudy Golley *Untitled*
Figure 1999, mid-range
oxidation, slips and
glaze. H 160.0 cm



ClayLines Members' News

Suzy Birstein teaches ceramic classes to all levels, children through adults, both during the day and night at her studio in Kitsilano. Enrollment is limited and registration is on-going. Contact her at <suzy@suzybirstein.com> or 604.737.2636.



Suzy Birstein
Embrace Enchanting Intrigues
(detail) 2001, handbuilt,
painted with underglazes,
glazes and acrylics, 60.1 x 47.2
x 15.2 cm

Elaine Brewer-White is offering classes by semesters, one day workshops, and parties and special events to all ages from novice to experienced. Art-in-the-school and teacher workshops are also available. Classes are small and fees are affordable. 9048 Glover Road, Fort Langley 604.319.2789.

Lynda Jones' smoke-fired pottery is in the recently released motion picture *Trapped* with Kevin Bacon and Courtney Love. The pots had been purchased from The Gallery of BC Ceramics over a year ago for the movie. The scene was in the very posh house of a rich doctor and his wife whose little girl was kidnapped.

Danny Kostyshin's ceramic plate concept, *Millennium Plate Project*, can be seen on website www.plexus-solange.com/millennium

Nine Potters of the Okanagan presented *Taste of Clay*, October 11 and 12, at the Rotary Arts Centre in Kelowna. Wine and food served with fine tableware by **Anita Delong, Daffnae Flanagan, Peter Flanagan, Elaine Hughes-Games, James Hibbert, B J Jassmann, Bob Kingsmill, Gillian Paynter**, and guest artist **Susanne Ashmore**.

Keith and Celia Rice-Jones visit the Interior:

On the weekend of September 21 and 22, Keith and Celia presented a workshop to the **Thompson Valley Potters Guild**, in Kamloops. The workshop was a huge success; 21 members attended and the atmosphere was filled with fun and learning. Keith made one of his architectural pieces, and demonstrated many other facets of handbuilding and sculpture. At the same time Celia was working on the wheel, throwing and altering, and showing her

unique way of making and attaching handles. When the time came to draw for the pots the couple had made, Keith and Celia asked if, when names were drawn, the winner would like to make a small donation towards the new lights at the Gallery of BC Ceramics. Members were very pleased to be able to do that, so a donation was sent to the PGBC. The Thompson Valley Guild thanks Keith and Celia for a fantastic workshop.

Laura Nyeste and a group of potters in the Thompson Valley had their annual sale *Playing with Fire* on October 20.

Tozan is nearing the end of the kiln rebuilding and is hoping for a firing in December. Members have been working like bees every weekend, (currently Sundays) and will continue until the job is finished and the new arches and the rest of the kiln are mudded. They welcome all volunteers to participate. They say it is fun!

Tozan is busy planning the big Sushi dinner fundraiser for next spring and are looking for donations of place settings for that and items for auction.

Gari Whelon at Tozan sends by email the infrequent newsletter as well as updates and messages. If anyone wants to be included, let Gari know by email <whelon@island.net>.

Ten Canadian potters who went to Japan to the aomori wood fire festival this summer, received the information through the **Tozan** email/newsletter list.

Miwako Yamamoto and her daughter and son-in-law were in Nanaimo for a very brief visit on October 8 and all friends and Tozan members were invited to a potluck dinner at George McGladrey's.

Newsletter Submission Deadline the 8th of the previous month

Send to Guild office, address on page 16,
or
<bcpottersnewsletter@bcpotters.com>

Please Note this issue combines
November and December.

Next issue is January 2003;
deadline is December 8

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Trudy Golley Workshop

Unconventional Clay

Saturday, February 15 and Sunday, February 16
10:00AM - 4:00PM Shadbolt Centre for the Arts

\$64.20 Earlybird price
\$74.90 after January 31

In this workshop, geared to all levels, the participant learns 'low tech' methods of how to make and use paperclay. Projects to encourage a personal approach to the use of paperclay are explored using very direct methods of moulding and building. Surface and form integration are emphasized in this intensive two day workshop.

I also demonstrate a technique of making plaster press moulds using a plaster and pulp mixture that I call paperplaster. This method is for anyone interested in press moulds and casting moulds who wishes to explore the liberation and directness that working with paperplaster affords. No more impossibly heavy, bulky moulds!!! And no more plaster disasters!

The workshop consists of demonstrations, slide presentations, hands-on and discussions.

Generally we break all the rules to explore some new territory!

Trudy Golley

Workshop co-sponsored by the Potters Guild of BC
and Shadbolt Centre for the Arts.



Biography

Trudy Ellen Golley, RCA

Originally from Revelstoke, British Columbia, Trudy received her undergraduate training in Ceramics at the Alberta College of Art and the University of Calgary (BFA 1988). She was a participant in the Winter Cycle Ceramics Residency at the Banff Centre for the Arts in 1988-89 from which she went on to MFA studies at the University of Tasmania in Hobart, Tasmania, Australia (MFA 1991). She has been invited to participate in ceramic residencies, lecture and give workshops in Canada, Australia, Denmark, Hong Kong and Malta. Trudy has been an instructor at the Alberta College of Art and Design, the University of Calgary, University of Tasmania, the University of Manitoba and the Kootenay School of the Arts.

Her work is represented in numerous public and private collections most notably the Winnipeg Art Gallery Permanent Collection, the Canada Council Art Bank and the Alberta Foundation for the Arts Permanent Collection. She is the recipient of awards from the Canada Council, Manitoba Arts Council, and Alberta Culture. Trudy is currently an instructor in Visual Art and Head of Ceramics at Red Deer College

Made of Clay at Christmas at Roundhouse, False Creek North

I'd like to thank in advance all the presenters who have signed up for this year's show. By the time you read this, you will have received a Presenters Package in the mail and advertising will be well under way. Just a short note to remind all other members to let friends and family know about Made of Clay at Christmas.

The Spring show is going to be upon us in no time so watch for information and applications in the January issue.

Jim Stamper

MADE OF CLAY
at Christmas
an annual sale presented by the
Potters Guild of BC

Hand crafted ceramic
work by some of the
best artists in BC

Nov29-Dec 2/2002

fri 12-5:00 sat/sun 10-5:00
Roundhouse Community Centre
Corner of Davie St. and Pacific Blvd

-underground parking-door prizes-credit cards accepted-

Party! Party! Party! Annual Guild and Gallery Holiday Party

Thursday November 28
6:00- 9:00PM

All Guild members are invited to attend the festivities at the Gallery, including the opening of the December show *Seasonal Traditions*. Artists studios and galleries will stay open until 9:00PM inviting the public to explore the abundance of fine hand made art and craft all over the island. Receive 25% reduction on all ceramics; one night only.

See *Seasonal Traditions:Festive Hands* exhibition described on page 6.

Hagi by Gary Cherneff

The following is the last of four articles on travels in Japan.

The town of Hagi itself is near the southern tip of Honshu facing the Korean peninsula. A well preserved historical district reflects its function as a Samurai town with a sternly ordered grid of streets and austere but beautifully crafted architecture. The story goes that captive potters from the Japanese military campaigns in Korea were brought here to establish their craft using local materials. The town has a wonderful pottery museum dedicated to the master potter Taibi Yoshika. The Noborigama kiln is still intact there and there is also a gift shop where you can buy one of his works for a very handsome price. One can also wander the old town streets in search of tea bowls in small family run shops. Good work can be had at reasonable prices if you look for young artists and avoid big names.

Hagi pottery has a least three different styles and its practitioners can be found in other communities in Yamaguchi Prefecture. Our contacts arranged a meeting with Yamato-san in Yamaguchi city. He and his brother are the current disciples of seven generations of this tradition founded by Sakutaro Yamato. Minoru and his wife are warm and humble people. Because of their art school training they are appreciative of other pottery traditions and are enthusiastic about viewing photos of our work.

The look and feel of Hagi pottery like bizen-yaki is informed by the traditional clay source. The clay is received in its raw state and is processed with ingenious machinery designed by our host. It is most typically a dark red in colour but it is often blended with lighter clays to alter the working characteristics and the hue. The glaze is most often milky white and semi transparent with a fine network of crazing. It is applied over a white slip, which can give many variations of colour depending on thickness. This style shows a peculiar pinkish halo effect centering around dark iron like inclusions. The effect was the subject of much speculation and admiration. The hundred year old woodfired Noborigama



Yamato, Minoru Hagi style vase, woodfired earthenware, airbrushed slips. H: 37.0 cm approx.

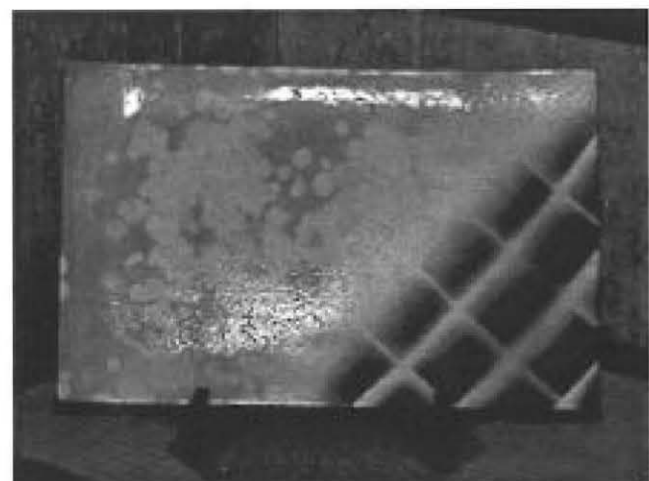
is fired to just 1140 degrees celsius—lower than what we commonly believe to be stoneware. The low temperature has certainly contributed to its amazingly pristine condition. Yamato-san's own work is simple and quiet but incorporates geometrical resists over which layers of slip are sprayed. Clear and precise, his surfaces and forms reveal a mathematical temperament. He has also experimented with various organic materials such as coffee grounds to open up his clay bodies for large handbuilt showpieces.

Through our conversations with Yamato-san we gained insight into the economic rationale of established multi-generation workshops. Simply stated, it is an accumulation of equity and reputation over time that allows certain family members to continue to prosper. Each generation adds its skills and talents and continues to build infrastructure. It is unlike our approach in the west, which almost requires each artist to start from the beginning. Of course the

trade off in Yamato-san's case is that one is stuck in a rigid marketing system (very much part of the infrastructure) which expects consistency of product and allows only slow well considered departures from tradition. Over a long period of time, as an individual works up the family hierarchy, more innovation is accepted and expected. It is not a very attractive proposition for a young well educated artist who is anxious to make an immediate impact on the world. Reflectively Yamato-san confided that he would not pressure his sons to carry his obvious burden. Certainly this indicates the influence of western cultural freedoms that throughout Japan are modifying and sometimes threatening the organization of traditional crafts.

Our final stop was to the studio of Shigemi Katoh, a very western style Japanese potter with a studio overlooking the southern strait between Honshu and Kyushu. Our rendezvous with the artist misfired as circumstances prevented him from arriving at our agreed upon time. None the less he left his door open so that we could enjoy his work. Small and well organized, his workshop reflects a more familiar approach with a show room for direct sales and a location within view of the main local highway at Hofu. His website is well designed and indicates his determination to forge his own path and economic fortune. He is obviously an innovator with his use of traditional materials in a contemporary way. Much of his work is handbuilt

see Hagi page 12



Yamato, Minoru Hagi style plate, woodfired earthenware, airbrushed slips, 18.0 x 32.0 cm approx.

Gallery of BC Ceramics Exhibition

November 1 – 26
Opening Thursday November 7 6:00-8:00PM

Suzy Birstein

**Message in a Bottle
Uncorking the Genie to Inspire**

Round about October 2000, I was flipping through my copy of Ceramics Monthly and noticed a photo of three bottles being exhibited in Louisville, Kentucky. The show was titled *Bottled Spirits*, an exhibit of functional and decorative bourbon bottles (bourbon being a creation of Louisville).

That same day, as I was perusing my emails I was stunned to come upon an invitation to participate in *Bottled Spirits*. The curator had discovered my website and thought my style would be perfect for this international exhibit. I had never explored the idea of *bottle* before but was certainly inspired to invent some.

Last summer I sent two figurative bourbon bottles to Kentucky. *Distill My Heart — Amber* was featured on their invitation and *Distill My Heart — Cobalt* was printed in their local newspaper and website to publicize the exhibit. Both pieces sold.

This year, I was again invited to participate. While developing new bottles, I realized their creative potential stimulating me to propose an exhibition at the Gallery of BC ceramics. *Message in a Bottle: Uncorking the Genie to Inspire* is the result.

I work intuitively, directly inspired by the energy of children's art, outsider art, the art of ancient and folkloric cultures and twentieth century contemporary art.

In *Message in a Bottle*, I exhibit bottles and larger works both on the wall and free standing. Works have been inspired by gods, goddesses and icons of ancient and contemporary cultures: Statue of Liberty, Frida Kahlo and Ganesha.

These bottles contain a genie that inspires and informs the larger pieces. They are handbuilt with lowfire sculpture clay and surfaced with colourful underglazes, glazes, acrylic and iridescent paints.

Each sculpture has a message often employing poetry and music relative to these objects and their images. I have loved making this body of work. It feels like a continuous beginning.

As a postscript, I have included a series of ceramic slippers symbolizing Joseph Campbell's message "... follow your bliss."

Suzy Birstein

www.suzybirstein.com



Suzy Birstein
Samothrace cum
Salimbanque
2002 handbuilt
ceramic painted
with underglazes,
glazes and
acrylics,
55.9 x 25.4 x
17.79 cm



Suzy Birstein *Distill My Heart — Amber* 2001 (front and back), handbuilt ceramic painted with underglazes, glazes, and acrylics, 40.6 x 30.5 x 17.9 cm. Work shown in Kentucky Art and Craft Gallery, July 2001.

Biography

I am an artist and educator working primarily with clay. I graduated with Honours in Ceramics from Emily Carr College of Art and Design in 1980. It is one of my deepest wishes to *celebrate the everyday — every day*. The process of making, using and teaching art from my garden studio in Kitsilano, surrounded by my family and our cats fulfills that wish.

The colourful stream-of-consciousness drawing on my handbuilt pottery has led me to create sculptures in the form of evocative colourful portrait masks, busts and figurative *spirit* bottles. I am inspired by the visual and spiritual impact of art from ancient and contemporary world culture. Creating to the vocals of Jazz and Blues greats complements my muse.

I love sharing my passion for making art. I have taught children at Arts Umbrella for 11 years and been artist-in-residence in the schools. I provide workshops and classes for adults and children in my studio.

Locally, I am represented by the Crafthouse, Gallery of BC Ceramics and Circle Craft, as well as Tomato Café and Lingo's Cyber Bistro. My work is exhibited, collected and published both nationally and internationally.



Festive Hands Exhibition

**at the Gallery of BC Ceramics
Opens November 28 6:00PM and
continues to December 24**

The Gallery of BC Ceramics along with the Crafts Association of British Columbia, and other studios and galleries on Granville Island have coordinated an evening showcase called *Festive Hands* to take place on the same night.

The entire Island will be ablaze with colour, as the Christmas lights are officially turned on at sundown. In keeping with the festive season there will be all sorts of activities in which to participate, from horse drawn carriage rides and carol singers to gift wrapping and child-minding services.

Guild Website

Link your personal website with bcpotters.com by emailing your website address to Rachelle at [<bcpottersnewsletter@bcpotters.com>](mailto:bcpottersnewsletter@bcpotters.com). The more interesting sites we have listed, the more attention the site will attract. We have been getting hits from around the world inquiring about BC potters. So link up soon and help raise our BC profile.

Mugs Donated for Gallery Lighting

The Gallery Committee thanks the members who have donated mugs to the Gallery fundraiser for new lighting: Celia Rice Jones, Darryl Hancock, and Markian Kyba. In September we raised \$255.

We send a warm thank you to our friends in the Thomson Valley Potters Guild for donating \$155 towards the lighting fund through a raffle of finished pots at the end of a workshop given by Keith and Celia Rice Jones.

NWCF North-West Ceramics Foundation

The **Maureen Wright Scholarship** honours the self-taught Vancouver potter, Maureen Wright. The scholarship awards \$200 towards any short-term educational activity. Applications accepted anytime.

Potters Guild of BC Scholarship is an annual scholarship of \$500 awarded to an individual member of the Potters Guild of British Columbia for the purpose of continuing education or professional development. Applications accepted up to March 31 and awarded on May 31.

Applications and information available by writing to the Potters Guild of British Columbia, PGBC Scholarship 1359 Cartwright St, Vancouver, BC, V6H 3R7 or see website www.bcpotters.com.



Vancouver Island Pottery Warehouse

Great selection and helpful friendly service.
If you have a ceramic question we'll have your answer.

Find us ten minutes south of Nanaimo. Take the Morden Road turnoff and turn right on Wellington Road.

**#5, 2071 South Wellington Rd, Nanaimo, BC.
Ph: 250-716-9966 Fax: 250-716-9960**

Studio Exhibitions and Sales Around the Province

Salt Spring Island

Gary and Beth Cherneff

Stoneridge Pottery and Flowers by Arrangement Annual Christmas Open House and Sale

Sat & Sun, November 23 & 24

10:00AM - 5:00PM

520 Long Harbour Road. 250.537.9252



Gary Cherneff

Vase thrown and assembled, glazes from local materials, salt glazed to cone 6. H 30.0 cm

website: www.artsandculturalhighway.ca

Southern Vancouver Island

Robin Hopper and Judi Dyelle

'Chosin Pottery 19th Annual Christmas Sale

Special opening weekend November 23 & 24 and continues through December

Open daily 10:00AM - 5:00PM

Featuring the internationally renowned ceramic art of **Robin Hopper** and **Judi Dyelle**. This is some of the finest decorative one-of-a-kind porcelain and colourful functional ware in Canada. Join us for some hot mulled cider, coffee and cookies in the studio while browsing through the vast selection of sale items. The gallery and showroom feature our latest work.

4283 Metchosin Rd., Victoria. 250.474-2676



Robin Hopper *Clematis Series Parabolic Bottle* 2002 porcelain, wheel thrown and altered, reduction fired to cone 9, propane gas kiln. H 38.0 x W 14.0 cm



Judi Dyelle *Kamloops Series Paracus Vase* 2002 porcelain, wheel thrown, reduction fired to cone 10, propane gas kiln. H 13.5 x W 29.0 cm

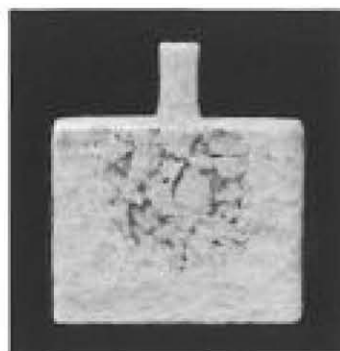
The Stinking Fish Studio Tour of Metchosin and East Sooke

Saturday, November 23 and Sunday, November 24 10:00AM - 5:00PM

Features a variety of outstanding artists including the following potters: **Walter Dexter**, 3825 Duke Road, Metchosin 250.474.2963; **Robin Hopper & Judi Dyelle**, 4283 Metchosin Road, Metchosin 250.474.2676 and **Marlene Bowman**, 42 Seagirt Road, East Sooke 250.642.7620. Maps available from all participants.



Marlene Bowman *Miss Clavel Teapot* 2 1/2 dimensional slab vessel, raku, 45.7 cm; *Motherboard Jug* 2 1/2 dimensional slab vessel, stoneware, 61.0 cm



Walter Dexter *Slab Bottle* stoneware, 45.7 cm



Robin Hopper *Shino Series Lidded Jar* 2001 porcelain, wheel thrown, reduction fired to cone 9, propane gas kiln. H 21.5 x W 17.0 cm



Judi Dyelle *Crystal Pink Series Pierced Vase* 2002 porcelain, wheel thrown, reduction fired to cone 10, propane gas kiln. H 17.6 x W 9.5 cm

Studio Exhibitions and Sales Around the Province

Vancouver Downtown False Creek North



Craft Fair at the Roundhouse Community Centre Exhibition Hall

Sat, Nov 23 & Sun, Nov 24
10:00AM - 4:00PM, Free

Second Annual Roundhouse Juried Craft Fair. Come and enjoy baked goods, refreshments, and seasonal entertainment while browsing through unique, handcrafted treasures from local artists and craftspeople. 181 Roundhouse Mews (Davie & Pacific) Info: 604-713-1800

Made of Clay at Christmas

Fri Nov 29 - Sun Dec 1

Fri 12:00 Noon - 5:00PM

Sat/Sun 10:00AM - 5:00PM

Potters Guild of BC's annual Christmas sale of pottery, sculpture and functional ware. 604.6695645

Roundhouse Community Centre, corner of Davie and Pacific

Vancouver Central

Sat Dec 7 & Sun Dec 8
Noon - 6:00PM & by appointment

Suzy Birstein

Celebrate the Everyday — Every Day

Studio exhibit and sale of ceramic tableware and sculpture. 3436 West 2nd Ave. Contact Suzy at 604.737.2636 or <suzy@suzybirstein.com>



Studio 3 Exhibition and Sale
360 West 1st Avenue

(just near the Cambie Bridge)

Joan Barnett Manabu Seki

Pia Sillem Jinny Whitehead

Friday, Nov 8, 5:00 - 9:00PM

Saturday Nov 9, 10:00AM - 4:00PM

Sunday Nov 10, 10:00AM - 4:00PM

Telephone: 604.708.3390



Rachelle Chinnery

Studio Sale and Open House

4451 Welwyn Street

604.874.8518

Sat and Sun, Dec 7 & 8

10:00AM - 5:00PM

Rachelle invites you to her studio for a cup of mulled cider at her studio sale featuring colourful slip ware, carved porcelain and sculptural ceramics.

Rachelle Chinnery's various thrown, carved porcelain works fired to cone 6 oxidation



Jim Stamper and Muddycat Studios Holiday Studio Sales.

53 west 12th, Vancouver Dec 7+8, 11:00AM-5:00PM

Sheryl Wilson Studio Sale

Sheryl Willson, Christann Kennedy, Dianne Swarlund

Ceramics + Jewellery + Cards + hand made gifts

Saturday, November 23, 02

11am - 6pm

Find those original gifts and enjoy some hot mulled cider while you browse. (cash only please)

160 East 20th Ave. Vancouver

(main and 20th) ph 604-323-9442



Richmond

The Mad Potter

Over 20 local Artists Pottery Sale during December
Works from over 20 artists living in the Lower Mainland
Dec 1 to Dec 21

Tues to Fri 10:00AM to 7:00PM
and Saturday 10:00AM to 5:00PM

#6 - 3071 - No. 5 Road
604.244.3734



Richmond Potter's Club Christmas

Richmond Arts Centre 7700 Minoru Blvd, Richmond, B C

Friday Nov 22 3:00-9:00PM

Saturday Nov 23 10:00AM-4:00PM

Sunday Nov 24 10:00AM-3:00PM



Studio Exhibitions and Sales Around the Province

Burnaby



Keith and Celia Rice-Jones
Wild Rice Annual Open Studio and Sale
Sat Nov 23 & Sun Nov 24
10:00AM – 6:00PM
10% off regular stock and big reductions
on good seconds and end of the line stock.
Keith and Celia look forward to seeing old
friends and making new ones over coffee
or a glass of wine. Contact: 604.522.8803
8072 11th Ave, Burnaby, V3N 2N7

Celia Rice-Jones thrown and altered dish
Keith Rice-Jones amphora

Treasures for Christmas Gift Show *The Campbell's*

Fri Nov 8 – Sun Nov 10

Fri 3:00 - 9:00PM

Sat/Sun 10:00AM - 5:00PM

Gallery and functional pottery by local
artists including **D'Arcy Margesson** and
Sharon Reay. 10% of all sales donated to
local children's charities.

4510 Gilmon Avenue, Burnaby

Port Moody

Gillian McMillan Open Studio

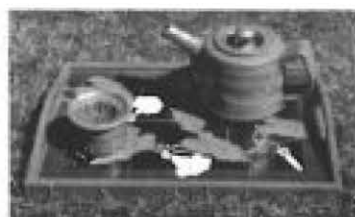
Friday Dec 6 4:00 - 7:00PM

Saturday Dec 7 12:00 Noon - 4:00PM

Sunday Dec 8 12:00 Noon - 4:00PM

2214 St. George street, Port Moody 604 937-7696
slip-painted earthenware jugbirds, platters, mugs,
bowls etc.

www.cabc.net/mem_sect/folios.html#Van



Gillian McMillan Tiled Tea Tray
with Teapot and Tea Strainer 2002
wood and earthenware. Tray: 30.5 x
47.7 cm

Gillian McMillan Mallard
Jug 2002 slip-painted earthen-
ware, 22.9 x 17.8 cm



and two blocks away, at the same times

Clive Tucker Pottery

Port Moody Arts Centre, 2425 St. John street, Port Moody
604 931-2008, extn 106
for the usual and unusual

Friday Dec 6 4:00 - 7:00PM

Saturday Dec 7 12:00 Noon - 4:00PM

Sunday Dec 8 12:00 Noon - 4:00PM

on the basement floor of the Port Moody Arts Centre,
2425 St. John's Street, Port Moody, BC
drive out of Vancouver on Hastings to the foot of SFU. Do
not take the SFU exit keep straight and it turns into the
Barnet Highway to Port Moody. Turn left at the lights at
the Barnet Hotel and the art centre is on the RHS next to
the Shell garage. Its 25 minutes from the PNE.

www.pomoartscentre.com



Clive Tucker Camel Cake Plate
Thrown and slipcast cone 6 por-
celain, glaze. H 20.3 cm

Clive Tucker Tea for One Teapot rests
on stand of small slip cast figures who
are the silent company for the solitary
tea drinker. Thrown and slipcast cone
6 porcelain, glaze. H 35.6 cm

Studio Exhibitions and Sales Around the Province

Sunshine Coast

Creek Clayworks Christmas Pottery Sale & Studio Open House

Sat & Sun Nov 30 and Dec 1, 10:00AM-5:00PM 1738 Lockyer Road, Roberts Creek. **Elaine Futterman** and **Mike Allegretti** hope you join them for lots of pottery and tasty goodies. 604.885.2395



Elaine Futterman
Teapot 1 1/2 litre, stoneware, cone 10 oxidation, 17.8 cm high (without handle)



Mike Allegretti
Slab Plate footed sushi platter, stoneware, cone 10 oxidation, 33.0 cm square, 5.1 cm high

Thompson Valley

Kamloops

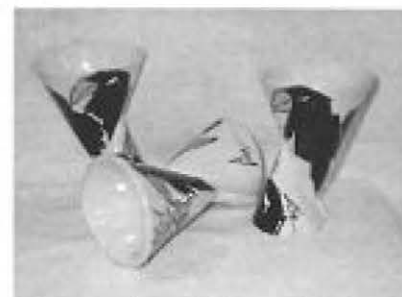
Thompson Valley Potters Guild Sale. Held twice a year, the Xmas one is on Saturday November 2 at Desert Gardens on Seymour Street in Kamloops and it runs from 10:00AM - 4:00PM.



Laura Nyeste *Two Teapots*



Lee Rawn *Raku Pumpkins*



Sheila Macdonald *Three Goblets*

Fraser Valley

Surrey, Boundary Park

Pottery Pleasures and Treasures

Sat/Sun November 2 & 3

10:00AM - 5:00PM

Works by **Lucille Webster, Dianne Wilson, Heather Northam, and Pat Schendel.** Free door prize and gift certificates available. 12234 Parktree Cres, (Boundary Park West) Surrey, 604.597.8992

Abbotsford

6th Annual Christmas Pottery Show & Sale

Thurs. Nov. 28 4:30 - 9:00PM

Fri. Nov. 29 4:30 - 9:00PM

Sat. Nov. 30 9:30AM - 5:00PM

3269 Vernon Terrace, Abbotsford, BC
Handcrafted stoneware & raku pottery featuring six Fraser Valley potters:
Marilyn McDonald, Jake Stelpstra, Dave Dobie, Daphne Scaman, Trudy Feely and Diane Ferguson.

For further information, contact Marilyn @ 604-852-8703

Studio Sales at a Glance

Nov 2	Thompson Valley Pottery Guild	10
Nov 2-Nov 3	Pottery Pleasures and Treasures	10
Nov 8-10	Studio 3	8
	The Campbell's	9
Nov 22-Nov 24	Richmond Potter's Club	8
Nov 23	Sheryl Wilson	8
Nov 23-24	Gary and Beth Cherneff	7
	Robin Hopper and Judi Dyelle	7
	Keith and Celia Rice-Jones	9
	Roundhouse Community Centre	8
	Stinking Fish Studio Tour, Metchosin	7
Nov 28-Nov 30	Abbotsford 6th Annual Pottery Sale	10
Nov 29-Dec 1	Made of Clay at Christmas	8
Nov 30-Dec 1	Creek Clayworks	10
Dec 6-Dec 8	Gillian McMillan	9
	Clive Tucker	9
Dec 7-Dec 8	Suzy Birstein	8
	Rachelle Chinnery	8
	Jim Stamper	8
Dec 1-Dec 21	The Mad Potter Artists Pottery Sale	8

Burnaby Empty Bowl Throwing Competition Returns to the Shadbolt in 2003

In 2001, Burnaby's Food First Committee organized the first *Empty Bowl* event to raise awareness and help alleviate hunger for Burnaby children. The City of Burnaby, through their Parks, Recreation and Cultural Services Division, offered support by hosting a *Bowl Throwing Competition* at the Shadbolt Centre for the Arts, in the month prior to the gala evening. Greenbarn Potters Supply generously donated the clay,



Keith Lehman

and sponsors supplied prizes to the potters who could throw the most bowls, which met the minimum necessary standards. Fifteen potters threw for one hour and twenty minutes, forty

minutes short of the original goal, by that time having already produced 700 bowls, more than double the amount needed.

After the bowls were bisqued, 500 youths from grades 4 to 12 were invited to come to the Shadbolt to decorate them, as part of the school art programs offered by the Gallery at Ceperley House (which also hosted an exhibit of items donated for the live auction which was to be held as part of the gala evening). The *Empty Bowl* gala event was a huge success raising more than \$20,000 towards the goal of *nourishing our children's future*. The true measure of success lay in the fact that, through school workshop initiatives, the bowl throwing competition, gallery exhibition and fundraising event, at least 2,000 community members, aged 10 to 90, participated and became more aware about the issue of child hunger in our city.

In 2003, Burnaby's *Empty Bowl Project* returns. The Shadbolt Centre for the Arts,

again through Commission support, will host a second bowl throwing competition. We are once again looking for 15 potters willing to participate in this worthy cause. The event will be held on Saturday, March 22. The rules will be changing slightly, but it still promises to be a day of fun, great prizes, a bit of a competitive edge and a lot of fantastic pots and potters! If you are interested in participating, please contact Sharon at 604.205.3012.
Sharon Reay and Linda Doherty



Sam Kwan

Claytek Studios Second Annual Members' Christmas Sale

Stamps Pub in False Creek South

Sunday December 1
11 am to 5 pm

The sale is a unique and varied collection of hand and wheel pottery, as well as a limited amount of sculpture, by a dozen potters.

Affordable prices for functional pottery. Cash only please. 10% of proceeds donated to the Food Bank.



Jonathan Tippet
Lovehandle
Photo: Jonathan Tippet

Stamps Pub
610 Stamps
Landing - take
Moberly off
6th Avenue,
first right, first
left, go to end,
cheap parking
in lots off
Moberly

Info: 604 872-8830

THE SHADBOLT CENTRE FOR THE ARTS has classes for all levels of skill, including wheel and clay sculpture courses for beginners through to advanced, all taught by highly skilled instructors.

We offer programs focusing on the use of the extruder, experimenting with crystalline glazes and unique firing opportunities such as wood and soda.

We even have kilns to rent!

March 2 and 9, Sam Kwan leads a hands-on workshop in *Making and Decorating in Porcelain*.



February 15 and 16, Trudy Golley demonstrates the use of *Paper Plaster*.



Registration is already being taken for these and other programs.

Call 604.291.6864 for information and registration.

SHADBOLT CENTRE for the ARTS

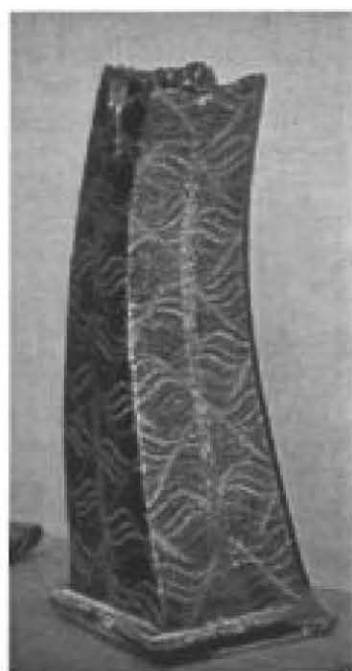
Hagi by Gary Cherneff

continued from page 4

with surfaces which recall the geologic quality of rock yet are delicately overpainted with enamels and gold luster, like rivulets of reflecting colour. Rock-like tower vases, lidded containers resembling crosscut sections through rock faces and simple elemental bowls and plates; all electric fired. [See Katoh website www.saitoan.com/webg/main/body/katoh.html]

It was raining as we headed back to accommodation in Hiroshima. We had much to reflect upon. Our Shinkansen train ride back to Kyoto signaled the winding down of a remarkable odyssey. The last two days were celebratory and we made sure that the final two evening meals included a very good bottle of local Sake.

Gary Cherneff



Katoh, Shigemi Handbuilt vase, stoneware with matt glaze, overglaze enamel, gold luster. H: 40.0 cm approx.

**Gardiner Museum
of Ceramic Art**
Toronto

Gods, Saints and Heroes: Ceramic Masterpieces of the Italian Renaissance exhibition, September 27 to January 12, 111 Queen's Park, Bloor Street at Avenue Road, 416.586.8080
www.gardinermuseum.on.ca

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Workshop/excursion/language/art

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Oaxaca

January 16-February 4, 2003
Workshop/excursion/language/art

Fee \$2050-2250Cdn. Includes airfare, transfers, tuition, homestay and breakfast with Mexican family.

Information & Registration

Denys James
182 Welbury Drive
Saltspring Island, BC, V8K 2L8
Phone/fax 250.537.4906
<denys_james@hotmail.com>
website: www.denysjames.com

Ceramics Production Studio Available

Who are we?

An inspired group of Ceramists/Potters with individual production studios and a shared kiln room.

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Studio (only one available currently) with your own window/door. Shared amenities include wash station, kiln room and kilns, security system and monitoring, telephone, 10' ceilings, ground floor, 24 hour access.

Location: 965 Vernon Drive (near Clark & Venables), Vancouver

Contact: Morley Faber: 604-724-4999
Email: mfaber@telus.net

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Techno Tip

The Trials of Being the Only Technical Person in the Club

Recently I got this email from a pottery club. It really makes me think about left-brained and right-brained approaches to ceramics and how we might work together a bit better than we sometimes do.

"Several of our glazes are showing evidence of failure and I wanted to work on 'fixing' some of these problems. This has led me down an interesting and very absorbing line of research that started with digging out and dusting off my old chemistry textbooks. Unfortunately, the other members were not very supportive of storing the one or two small containers of glaze, loading and running the test tiles through the kiln (yes I know it seems incredible). I was working on only one glaze at a time, and made a very small batch as a base from which to start.

"After explaining the process, I was told basically that they just weren't willing to deal with it. Yes these are still the people who complain about crazing! I know that adding flint to the recipe works for many

glazes, but without the testing process I am not at all sure how much to use or if other properties are compromised. So they succeeded in dampening my enthusiasm – well not really – just putting off the final part of the research until such time as my own studio is built and I can just do it myself! They know I have glaze calculation software and they know I have a very extensive library – I'm the 'techie' in the group that everyone always asks the 'why does this work this way' questions of!"

It is understandable that most potters and sculptors are right-brained, creative and intuitive. However if you are fortunate to have a left-brained analyzer in your club or as a friend it only makes sense to support them even if they are eccentric enough to be interested in ceramic chemistry and material science! These people are going to help you make glazes that don't shiver or craze, that don't dissolve in acidic or hot liquids, that don't cutlery mark or stain. If they are really good they will be able to do these things without compro-

mising much of the appearance or texture of the glaze and they will be able to improve application properties of your glaze slurries so that they are a joy to use. They might even be able to combine a bunch of your glazes to use a common base, and then you can get rid of all those bags of materials that are only used in one recipe. I am definitely left-brained and my intuition tells me these are going to be big issues in future and potters will face increasing scrutiny for the quality of the ware they sell.

Right-brained people are usually pretty quick to offer assistance with things like how to throw, how to design, how to glaze. But are they ready to listen also, to understand how glazes work, to make changes in the way things are done? Everyone in the club will benefit and so will the people that end up using the pottery.

Tony Hansen

<plainsman@digitalfire.com>

Plainsman Clays Limited

Great books make great gifts.

The gift giving season is nearly upon us - how about a good book for the potters on your list, or for yourself. Greenbarn has an extensive selection of books covering dozens of subjects. For example:

GLAZING

Glazes Cone 6 - Bailey

Mastering Cone 6 Glazes - Roy/Hesselberth

The Ceramic Glaze Handbook - Burleson

Smashing Glazes - Peterson

EXTRUDER

The Extruder Book - Baird

Ceramic Extruding: Inspiration and Technique - Latka

Ceramic Extruder for the Studio Potter - Conrad

Extruded Ceramics - Pancioli

MOLD MAKING

Mold Making for Ceramics - Frith

The Clay Lovers Guide to Making Molds - Clayton

The Definitive Guide to Mold Making and Slip Casting - Martin

Mould Making - Colclough

Molding Techniques - Chevarria

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Korean Potter in Coquitlam

Last year Jung Hong Kim (Clay) and his wife arrived in British Columbia to settle and establish a pottery. Having seen his work and some in a catalogue of Korean potters showing in Russia, it seems to me that Clay is a master potter.

During the winter the couple took English lessons and looked into studio needs. Now they have opened *Kim's Pottery*, a little store with studio space on the second floor of Henderson Place, a shopping mall behind the Coquitlam Centre.

To generate publicity the Kims with their SFU MA graduate son held a pot making competition. People were given clay to handbuild dishes for prizes of pots and pottery lessons. The wheel throwing ef-

forts made lots of mess! Clive Tucker and I were lucky enough to leave with splendid drinking vessels as prizes, and were invited to help judge the handbuilt pots.

Clay and his wife make all the pots in their shop. He throws and she does the decoration, whether it is impressed designs, cut-outs or mishima.

They are all set to hook up a gas kiln at their home, taking all work there for firing. If you need inspiration do find your way to the shop in Coquitlam and be amazed!

Gillian McMillan

Gallery Gachet offers Workshops for Artists

Workshop Series for Artists Working for a Well Community include:

Grant Writing for Visual Artists
November 2 3:00PM

How to Organize a Successful Exhibition
March 1 3:00PM

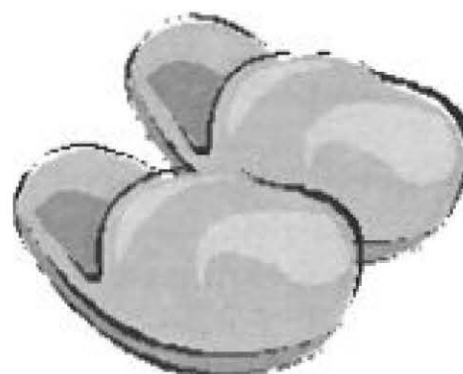
How to Write a Personal Artist Statement and Present Yourself
March 15 3:00PM

For brochure and complete information, Gallery Gachet at 88 East Cordova Street, Vancouver, 604.687.2468



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Issues

Privatization of BC Hydro

Many potters have written to the newsletter expressing concern about the potential privatization of BC Hydro and its impact on costs for those who use electric kilns. The following is an excerpt from website www.citizensforpublicpower.ca/index.html. It outlines some of the issues. The following text may not be the opinion of all Guild members, but is given for information and discussion.

The Union of BC Municipalities urges Victoria to halt BC Hydro privatization deal with Accenture, and affirms opposition to energy deregulation.

WHISTLER, September 27 - Delegates to the annual convention of the Union of BC Municipalities voted unanimously Friday to strengthen a resolution opposing privatization of BC Hydro by urging Victoria to cancel a proposed contract that would see Bermuda based Accenture take over the crown corporation's key administrative, maintenance and customer service functions.

Under the proposed Accenture deal, key Hydro services would be turned over to the Bermuda based corporation as the first stage of the breakup of the crown corporation. The contract with Accenture has not yet been finalized.

Delegates referred back a proposal that would have allowed the development of independent power production to export markets because of concern that the wording was not strong enough to ensure all power generated in the province would be allocated to domestic needs as a priority.

Earlier, 15 mayors and councillors from around the province signed on to Citizens for Public Powers' class action suit to block the privatization, deregulation and break up of BC Hydro. During the convention, dozens more added their names.

For more information, contact Mark Veerkamp, Coordinator, BC Citizens for Public Power at 604.790.3352 and for recent information see www.citizensforpublicpower.ca/index.html

Zea Wulf

Opens new Studio and Store in Burns Lake

It was while enjoying dinner at a friend's one night that I realized how exciting it would be to make my own serving dishes. I loved the idea of making something to use. Having always a hand in some craft or another, I felt I had found my niche. That was back in 1997, not 1979, like so many other great potters I've met. But I knew I had to start somewhere.



Zea Wulf Carved Sugar Bowl
2002 copper oxide used to accentuate detail

Last June, I was approved for a grant through Aboriginal Business Canada. Since I am half Inuit, I qualified. This enabled me to build the studio and build my business from ground up. In August, I received my kiln, glazes and supplies along with 100 boxes of clay.

It is a very exciting time but none of this would have ever happened if it were not for the tremendous amount of support from my husband and parents who bought my wheel. My husband has also offered to quit his job when business makes us millions. [Zea drew a happy face at this point.]

Most of my pottery is functional; the glaze is very simple, allowing the shape to speak for itself. Occasionally, I enjoy carving some works. It adds another dimension and stimulates the viewer. I fire in the cone 5/6 range using a variety of glazes, mostly mattes of natural earth tones.

It is scary to take the step of opening a studio and store. Especially without years of experience, but surprisingly there are several amazing potters locally who have given me much encouragement and support. As well as many prospective customers already knocking at the door. I officially open the beginning of November. Please drop by; call me at 250.692.9166 for directions.

Zea Wulf



Zea Wulf Various Bowls 2002
thrown and glazed

I took a few beginner and intermediate pottery courses at various community centres in the Lower Mainland and learned a lot. At that time, I gave myself five years to have a studio and store. Somehow, it has all fallen together.

In 2000, I moved back to my hometown of beautiful Burns Lake. On the fifth year of starting pottery, I began to put together my business plan. It is also in Burns Lake where I fell in love and now have a family. Having a studio and store adjacent to my home seems ideal and allows me to be close to my family.



Zea Wulf Raw Carved Bowl 2002
This is a signature work. The same design is on teapots, mugs and others.

Membership

Renewals

You can renew your membership:

- by visa, cheque or cash in person at the Gallery of BC Ceramics.
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or <bcpottersmembership@bcpotters.com>

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Thanks to Rona Hatherall, Carole Matecha, Marie Smith and Lewis Kennett who make certain that the newsletter is mailed.

Contacting the Gallery

Gallery Manager Kimcha Rajkumar
contact 604.669.5645
<galleryofbcceramics@bcpotters.com>
address below

Gallery Hours

See Next column for important changes

1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627



Gallery Hours

November

10:30AM - 6:30PM, 7 days a week

December 1- 19

10:30AM - 5:30PM Sunday - Thursday

10:30AM - 6:00PM Friday and Saturday

December 20 - 23

10:00AM - 6:00PM daily

December 24

10:00AM - 4:00PM

December 25 - 27

Closed

December 28 - 31

10:30AM - 4:00PM

January 1 - 3

Closed

January 4 - February 28

10:30AM - 5:30PM Tuesday - Sunday

Closed Mondays

For Sale

Skutt 12F Kiln \$395, 5-10 gal ball mill \$95, small hammermill \$50, thru kiln vent for 2 large kilns \$125, blower for propane/oil raku kiln \$50, lge spray booth fan \$125. Gilles 250.769.288
<pgboucher@shaw.ca>

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POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

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Group/Institution/Corporation \$80

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